

The Engraving Copyright Acts in the Age of Enlightenment in England

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Abstract : *The beginnings of the copyright law date back to the Stationer's Company established in 1403. This group, initially referred to as the Guild of Stationers, was to be a guild of authors of texts, illuminators, bookbinders, and booksellers. The scope of its activities included writing, illumination, and book distribution, and later printing. The restriction of freedom and the control of published publications led to certain social divisions, to which the Statute of Queen Anne of 1710, was a reaction. The article analyses the regulations concerning the authors' copyright, which were first regulated in The Engraving Copyright Acts, of 1735, 1767, and 1777. The content of the analysis of all legal acts described was selected from the original acts, which were obtained during the search in the archives of the British Parliament. Their transcriptions are found in the Appendixes.*

Keywords : *copyright, copyright law, England, engraving, law, mezzotint*

I. INTRODUCTION

Great Britain is currently a hereditary monarchy with a parliamentary cabinet system. The formation of one's own state system, based on the head of state, which was and is this monarchy, took several centuries. To describe the phenomenon related to publishing and publishing figures in eighteenth-century England, it is worth tracing the outline of the formation of this system. It influences the formation of one of the most important elements related to publishing and copyright.

The publishers and artists worked closely together. Publishers were looking for people to do custom engravings for them, and artists from publishing companies to publish and sell their engravings. On this basis, it is possible to divide the aspects that emerge in the analysis of the publishing environment in modern England. The first is copyright, without which publication could not be made, and the second is artistic coverage.

II. THE BEGINNING OF THE COPYRIGHT LAW

In England, the formulation of human rights and freedoms began with the great charter of freedoms, called *Magna Carta Libertatum*, of 1215. Another event, which was the establishment of new tax claims by King Henry III, of 1257, led to the creation of the first commission to introduce a reform programme. It was a *Provision of Oxford*. The successive introduction of new members to advise the king and control the treasury led to the creation of the House of Lords. The convening of a parliament, advising the monarch, as well as dealing with law-making, resulted in the first *Declaration of Right*, of 1689 and the introduction of a parliamentary system in England. In the period under discussion, the eighteenth-century, two new principles were developed that formed the basis of the parliamentary cabinet system. The first was that the exercise of executive power by the cabinet requires the prior trust of the House of Commons; the second enacted political accountability of the cabinet to the House of Commons, superior to it. This led to the establishment of a new government in which ministers not only authenticated the signatures but also assumed political responsibility before the House of Commons for royal acts. It was during this period that the first regulations concerning publications, as well as commonly known, copyright were established.

The beginnings of the copyright law date back to the Stationer's Company, Worshipful Company of Stationers and Newspaper Makers established in 1403. This group, initially referred to as the Guild

of Stationers, was to be a guild of authors of texts, illuminators, bookbinders and booksellers. The scope of its activities included writing, illumination and book distribution, and later printing. Since gaining royal privilege, the group's name has changed to the Printer's Guild. In 1662, the *Licensing of the Press Act*, also known as *An Act for Preventing the Frequent Abuses* in printing seditiously treasonable and unlicensed Books and Pamphlets and for regulating of Printing and Printing Presses, was also passed. It had to determine issues related to the publishing of books in England. The act provided the guild with printing privileges, but also limited the import of foreign books. The Stationer's Company operated in a way that prevented other publishers from operating, and the License of the *Press Act* protected only the publisher [1, 6].

The limitation of freedom and the control of published publications led to certain social divisions, to which the *Statute of Queen Anne*, established in 1720, was a reaction [2]. This is the first act to protect copyright in England. The act secured the rights of buyers, regulated trade, and introduced registration of all published books by the Stationer's Company [3]. Besides, it reduced the prices of books, to 1739, and changed the term of the copyright from lifetime to 14-years [4]. In 1801 this period was set at 28 years. 13 years later, it was cleared up that protection lasts until the end of the author's life if he survives 28 years. In 1842, another 14 years were added. From then on, the period of protection lasted up to 42 years from the first publication of the work or up to 7 years from the author's death.

At that time, the first formulations were established, namely: ownership of the copy of the work [copyright], author and term of protection [1, 8]. As Gliscinski wrote 'could be talked about the *Statute of Anne* as the first act of copyright? It depends on what we mean by copyright itself. Without prejudice to further considerations, it could be said that the act was the first in the world to grant the right to print and reprint the author of a book. The author, however, did not become an independent entity, he continued to function in conjunction with the publisher' [3, 6].

III. A WILLIAM HOGARTH'S CASE OF DESIGNERS, ENGRAVERS AND ETCHERS

After the *Statute of Anne* entered into force, there was only one group of artisans dealing with printing, which had not yet received any form of protection of rights. Designers and engravers belonged to it. William Hogarth (1697–1764), who belonged to this group of artists at that time, was exposed to plagiarism, financial extortion and other malicious practices, to his works, as well as many other artists of that time, did not receive any protection [1, 15]. To obtain it, the artists had to work directly for the printers or publishers, thank to which they obtained the copyrights from the Stationer's Company.

This signified that the artist could not work individually. This prompted Hogarth, along with a large number of distinguished associates, to file a petition regarding the rights of designers and engravers. It took place on 7 February 1735. The persons who brought about the *A Case of Designers, Engravers, Etchers*, apart from Hogarth we know, were also other artists of that time, for instance, George Vertue (1684–1756), George Lambert (1700–1765), John Pine (1690–1756), Isaac Ware (1704–1766) or Joseph Goupy (1689–1769). In response to their request, parliament passed a draft of a new law, which was first and groundbreaking *The Engraving Copyright Act*, of 1735 [5].

IV. THE ENGRAVING COPYRIGHT ACTS OF 1735, 1767, 1777

The first copyright act of engravers (8 Geo. 2 c.13) was submitted on 4 March 1734, and finally published on 25 June 1735 [5]. Its purpose was to protect copyrights only for engravers and publishers. This act is also called the *Hogarth's Act* because as it is known, this English painter and copper-engraver contributed to its creation. The engraver's copyright act is a key moment in history for, both art and law, as it is the first government act to protect artist rights ever passed. Established regulations protected engravings that were made based on the original designs by authors, as well as other masters, which distinguished artists from craftsmen [6, 690]. The author of the engraving obtained the copyright to his work of art, even if he made copies of a painting, drawing or sculptural work based on the work of another artist. The term artistic work, used in the text of the act, included paintings, drawings, prints, engravings and lithographs [7, 188].

The author has also been distinguished as the person responsible for the creation of the painting and drawing, with particular emphasis on the authors, engravers and designers of engravings and lithographs, with the provision that he must have English citizenship [Appendix I]. The copyright originally covered works that were made and published in the United Kingdom. In 1886, the Berne Convention for the Protection of Literary and Artistic Works took place. Thanks to this international agreement, the area in which the figures were made and published has significantly expanded. The first act, of 1735 provides that:

‘[...] every Person who shall invent and design, engrave, etch, or work in Mezzotinto or Chiaro Oscuro, or, from his own Works and Invention, shall cause to be designed and engraved, etched, or worked in Mezzotinto or Chiaro Oscuro, any historical or other Print or Prints, shall have the sole Right and Liberty of Printing and Reprinting the same for the Term of Fourteen Years to commence from the Day of the first Publishing [...]

It is the first such exact act of copyright in which the mezzotint technique was directly incorporated. What is more, it was stipulated that each print should contain an engraved signature or an inscription proving the author of the engraving, and:

‘[...] other Person whatsoever, from and after June 24, 1735, within the Time limited by this Act, shall engrave, etch, or work, as aforesaid, or in any other manner copy and sell, or cause to be engraved, etched, or copied and sold, in the Whole or in Part, by varying, adding to, or diminishing from the main Design, or shall print, reprint, or import for Sale, or cause to be printed, reprinted, or imported for Sale, any such Print or Prints, or any Parts thereof, without the Consent of the Proprietor or Proprietors thereof first had and obtained in Writing, signed by him or them respectively, in the Presence of Two or more credible Witnesses [...]

The content of the act also provides for penalties and obligations towards those who break the regulations. If a painting or other artwork is printed or copied without the consent of the original author, and sold, their publisher or author is obliged to destroy them, and if such prints are found in their studio, the publisher is obliged to pay a fine in five shillings for each copy [8].

The second act that had a huge impact on the development of copyright law, while increasing the rights of the authors themselves, is *The Engraving Copyright Act*, of 1 January 1767 (7 Geo. III. C. 38) [9]. As the original title says: ‘An Act to amend and render more effectual an Act made in the Eighth Year of the Reign of King George the Second for Encouragement of the Arts of Designing, Engraving and Etching Historical and other Prints’. The association was founded by William Shipley in 1754 as the Society of an Encouragement of Arts, Manufacturers and Commerce. In later years, it was granted the Royal Privilege and changed its name to the Royal Society of Arts (RSA). From around 1756, RSA members were Lords, as well as artists and poets. The group included the second Earl of Bessborough William Ponsonby (1704–1793), the royal architect William Chambers (1723–1796), painters Joshua Reynolds (1723–1792), Benjamin West (1738–1820), the publisher of William Pether's (1739–1821) prints – John Boydell (1720–1804), and the engraver James Mac Ardell (c. 1729–1765) [11]. As it was written in the introduction, the earlier law of 1735 (8. Geo. II c. 13) was deemed inadequate to the needs of contemporary artists. The works of art that have been under protection are listed there. These included all the techniques included in the first act, as well as portraits, genre scenes, landscapes, maps, plans, and charts. The act also provided for the extension of the copyright period for a given work from fourteen to twenty-eight years [Appendix II]:

‘[...] And be it further enacted, That the sole Right and Liberty of printing and reprinting intended to be secured and protected by the said former Act and this Act, shall be extended, continued, and be vested in the respective Proprietors, for the Space of Twenty-eight Years, to commence from the Day of the first Publishing of any of the Works respectively herein-before and in the said former Act mentioned [...]

To detail the rules contained in the above two laws, in 1777 the last act concerning the copyrights of engravers was established (17. Geo. 3. c. 57) [Appendix III]. The act entered into force on 24 June 1777 and was the first to be called *The Prints Copyright Act* [12]. It also dealt with the submission of notifications and the initiation of court proceedings against publishers who did not comply with the regulations of the earlier acts, within a period of up to six months [10].

In 1775, a general act of copyright was passed, which applied not only to engravers. From the nineteenth century, copyright laws began to be created, adapted to sculptors [*The Sculpture Copyright Act*, 1814] or actors [*The Dramatic Copyright Act*, 1833]. In 1844, the first *International Copyright Act* was established, and the current law is the *Copyright Act*, of 1911 (1 & 2 Geo. 5. Ch. 46) [5].

V. CONCLUSION

Summarizing the texts of the acts outlined above and analysing the provisions of the acts, it is possible to distinguish works that were protected by copyright acts of engravers. These included every original graphic print, published under British authority, a print with the date of the first publication and the name of the original owner. Because, as it was written, the date of first publication and the name of the figure owner are essential for the protection of the figure. They must be real, engraved on every print and printed on every graphic or graphics. The name and date clause is a prerequisite for copyright protection. Including the owner's first name is somewhat problematic as the name must belong to the person who owned the print at the time of its first publication. It was believed that the name of the owner should be changed as often as the property became the property of the new person, but it was not necessary to sign the owner of the figure with the full name and surname, where the surname alone was to be sufficient.

If the person employed to make the figure is a servant of the principal and is not an independent entrepreneur, all copyrights to the figure will, probably, regardless of the content of the acts, belong *ab initio* to the principal. This is one of the most important points as many artists have completed commissions for lords and counts with large art collections. The copyright belongs to any person who invented and designed, etched, engraved in the mezzotint or chiaroscuro technique, or made it based on their own work and ideas. Figures with various representations are protected by the *Engravers' Copyright Act* and constitute an intangible heritage if the design was made on the basis of the author's own idea; elements of nature or works of art, such as paintings or models. One of the more interesting limitations is the originality of the work, which, as it was written 'The only and required originality is the originality of the performance, for instance, the work cannot be taken from another figure and recreate these features of performance, which is the special advantage of the art of engraving'.

The acts also specify the definitions of engraver, client and representative. An engraver is a person who has obtained the copyright under the act, that is every person who invented and designed, etched, engraved in the mezzotint or chiaroscuro technique, or made it based on his own works and ideas, trying to obtain it. execution. He is, therefore, the first copyright owner when he performs work on his own behalf or if he performs it on behalf of someone else from his own design. The ordering party, on the other hand, is the person who employs another person to make the drawing, and the copyrights, according to the act, belong to the ordering party from the beginning, if the figure is made on the basis of another work of art or an original project, the author of which may be the customer. Moreover, immoral engravings are not copyrighted if they are blasphemous, defamatory or indecent. Prohibited acts and legal remedies were also designated, which mainly concerned the making of engravings or other graphic works, in a voluntary technique and selling them if they are protected by copyright; printing, reprinting and importing for sale any illegal copy; deliberately publishing, selling, displaying for sale any figure that is an illegal copy. The penalty for infringements and non-compliance with the provisions of the acts is the loss of prints by the owner, a fine of five shillings for each published illegal copy of the figure, destruction, admonition, inspection and inspection. Describing the content that is contained in the above-mentioned acts have an enormous impact on the characteristics of the London environment of publishers and sellers of engravings.

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APPENDIX I.

The Engraving Copyright Act 1734 8 Geo. II. c. 13.

An Act for the Encouragement of the Arts of Designing, Engraving, and Etching historical and other Prints, by vesting the Properties thereof in the Inventors and Engravers, during the Time therein mentioned.

WHEREAS divers Persons have by their own Genius, Industry, Pains, and Expence, invented and engraved, or worked in Mezzotinto, or Chiaro Oscuro, sets of historical and other Prints, in hopes to have reaped the sole benefit of their Labours: And whereas Print-sellers, and other Persons, have of late, without the Content of the Inventors, Designers, and Proprietors of such Prints, frequently taken the Liberty of copying, engraving, and publishing, or causing to be copies, engraved, and published, base Copies of such Works, Designs, and Prints, to the very great Prejudice and Detriment of the Inventors, Designers, and Proprietors thereof; for Remedy thereof, and for preventing such Practices for the future, may it please Your Majesty that it may be enacted, and be it enacted by the King's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the Authority of the same, that from and after the Twenty fourth Day of June, which shall be in the Year of our Lord One thousand seven hundred and thirty five,

[To be enacted that] every Person who shall invent and design, engrave, etch, or work in Mezzotinto or Chiaro Oscuro, or, from his own Works and Invention, shall cause to be designed and engraved, etched, or worked in Mezzotinto or Chiaro Oscuro, any historical or other Print or Prints, shall have the sole Right and Liberty of Printing and Reprinting the same for the Term of Fourteen Years, to commence from the Day of the first Publishing thereof, which shall be truly engraved with the Name of the Proprietor on each Plate,

and printed on every such Print or Prints; and that if any Printseller, or other Person whatsoever, from and after June 24, 1735, within the Time limited by this Act, shall engrave, etch, or work, as aforesaid, or in any other manner copy and sell, or cause to be engraved, etched, or copied and sold, in the Whole or in Part, by varying, adding to, or diminishing from the main Design, or shall print, reprint, or import for Sale, or cause to be printed, reprinted, or imported for Sale, any such Print or Prints, or any Parts thereof, without the Consent of the Proprietor or Proprietors thereof first had and obtained in Writing, signed by him or them respectively, in the Presence of Two or more credible Witnesses, or knowing the same to be so printed or reprinted, without the Consent of the Proprietor or Proprietors, shall publish, sell, or expose to Sale, or otherwise, or in any other Manner dispose of, or cause to be published, sold, or exposed to Sale, or otherwise, or in any other Manner disposed of, any such Print or Prints without such Consent first had and obtained as aforesaid, then such Offender or Offenders shall forfeit the Plate or Plates on which such Print or Prints are or shall be copied, and all and every Sheet or Sheets (being part of or whereon such Print or Prints are or shall be so copied or printed) to the Proprietor or Proprietors of such original Print or Prints, who shall forthwith destroy and damask the same ; and further, that every such Offender or Offenders shall forfeit Five Shillings for every Print which shall be found in his, her, or their Custody, either printed or published, and exposed to Sale, or otherwise disposed of contrary to the true Intent and Meaning of this Act, the One Moiety thereof to the King's most Excellent Majesty, His Heirs and Successors, and the other Moiety thereof to any Person or Persons that shall sue for the same, to be recovered in any of His Majesty's Courts of Record at Westminster, by Action of Debt, Bill, Plaint, or Information, in which no Wager of Law, Essoign, Privilege, or Protection, or more than One Imparlance, shall be allowed :

Provided nevertheless, That it shall and may be lawful for any Person or Persons, who shall hereafter purchase any Plate or Plates for printing, from the Original Proprietors thereof, to print and reprint from the said Plates, without incurring any of the Penalties in this Act mentioned.

And be it further enacted by the Authority aforesaid, That if any Action or Suit shall be commenced or brought against any Person or Persons whatsoever, for doing or causing to be done any Thing in pursuance of this Act, the same shall be brought within the Space of Three Months after so doing; and the Defendant and Defendants, in such Action or Suit, shall or may plead the General Issue, and give the special Matter in Evidence ; and if upon such Action or Suit a Verdict shall be given for the Defendant or Defendants, or if the Plaintiff or Plaintiffs become nonsuited, or discontinue his, her, or their Action or Actions, then the Defendant or Defendants shall have and recover full Costs, for the Recovery whereof he shall have the same Remedy as any other Defendant or Defendants in any other Case hath or have by Law.

Provided always, and be it further enacted by the Authority aforesaid, that if any Action or Suit shall be commenced or brought against any person or Persons, for any Offence committed against this Act, the same shall be brought within the Space of Three Months after the Discovery of every such Offence, and not afterwards; any Thing in this Act contained to the contrary notwithstanding.

And whereas John Pine of London, Engraver, both propose to engrave and publish a Set of prints copied from several Pieces of Capestry in the boule of Lord and his Majesty's Wardrobe, and other Drawings relating to the Spanish Invasion, in the Year of our Lord One thousand five hundred and eighty eight; be it further enacted by the Authority aforesaid, that the said John Pine shall be intitled to the Benefit of his Act, to all Intents and Purposes whatsoever, in the same Manner as if the said John Pine had been the Inventor and Designer of the said Prints.

And be it further enacted by the Authority aforesaid, that this Act shall be deemed adjudged, and taken to be a Public Act, and be judicially taken notice of as such by all Judges, Justices, and other Persons whatsoever, without specially pleading the same.

APPENDIX II.

The Engraving Copyright Act 1767 7 Geo. III. C. 38.

An Act to amend and render more effectual an Act (8 Geo. II. c. 13) for Encouragement of the Arts of Designing, Engraving, and Etching Historical and other Prints; and for vesting in, and securing to, Jane Hogarth Widow, the Property in certain Prints.

WHEREAS an Act (8 Geo. II. c. 13) has been found ineffectual for the Purposes thereby intended: be it enacted, by the King's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the Authority of the same, That from and after January 1, 1767, all and every Person and Persons who shall invent or design, engrave, etch, or work in Mezzotinto or Chiaro Oscuro, or, from his own Work, Design, or Invention, shall cause or procure to be designed, engraved, etched, or worked in Mezzotinto or Chiaro Oscuro, any Historical Print or Prints, or any Print or Prints of any Portrait, Conversation, Landscape, or Architecture, Map, Chart, or Plan, or any other Print or Prints whatsoever, shall have, and are hereby declared to have, the Benefit and Protection of the said Act, and this Act, under the Restrictions and Limitations herein-after mentioned.

And be it further enacted by the Authority afore-said, that from and after the said January 1, 1767, all and every Person and Persons who shall engrave, etch, or work in Mezzotinto or Chiaro Oscuro, or cause to be engraved, etched, or worked, any Print taken from any Picture, Drawing, Model, or Sculpture, either ancient or modern, shall have, and are hereby declared to have, the Benefit and Protection of the said Act, and this Act, for the Term herein-after mentioned, in like Manner as if such Print had been graven or drawn from the Original Design of such Graver, Etcher, or Draughtsman ; and if any Person shall engrave, print, and publish, or import for Sale, any Copy of any such Print, contrary to the true Intent and Meaning of this and the said former Act, every such Person shall be liable to the Penalties contained in the said Act, to be recovered as therein and herein-after is mentioned.

And whereas William Hogarth, late of the City of Westminster, Painter and Graver, did etch and engrave, and cause to be etched and engraved, several Prints from his own Invention and Design, the Property and sole Right of vending all such Prints, being secured to him the said William Hogarth for the term of Fourteen Years from their first publication, by the said former Act of Parliament; which said Property, by his last Will, became bequeathed in his Widow and Executrix: And whereas since the first Publication of several of the said Prints, the Term of Fourteen Years is expired, and several base Copies of the same have been since printed and published, whereby the Sale of the Originals has been considerably lessened, to the great Detriment of the said Widow and Executrix: And whereas since the Publication of others of the said Prints, the Term of fourteen years is now near expiring; be it enacted by the Authority aforesaid, that Jane Hogarth, Widow and Executrix of the said William Hogarth, shall have the sole Right and Liberty of printing and reprinting all the said Prints, Etchings, and Engravings, of the Design and Invention of the said William Hogarth; for and during the Term of Twenty Years, to commence from the said January 1, 1767; and that all and every Person and Persons who shall at any Time hereafter, before the Expiration of the said Term of Twenty Years, engrave, etch, or work in Mezzotinto or Chiaro Oscuro, or otherwise copy, sell, or expose to Sale, or cause or procure to be etched, engraved, or worked in Mezzotinto or Chiaro Oscuro, any of the said Works of the said William Hogarth, shall be liable to the Penalties and Forfeitures contained in this and the said former Act of Parliament; to be recovered in like Manner as in and by this and the said former Act are given, directed, and appointed.

Provided nevertheless, that the Proprietor or Proprietors of such of the Copies of the said William Hogarth's Works, which have been copied and printed, and exposed to Sale, after the Expiration of the Term of fourteen years from the Time of their first Publication by the said William Hogarth, and before the said January 1, shall not be liable or subject to any of the Penalties contained in this Act; anything herein before contained to the contrary thereof in any wise notwithstanding.

And be it further enacted by the Authority aforesaid that all and every the Penalties and Penalty inflicted by the said Act, and extended, and meant to be extended, to the several Cases comprised in this Act, shall and may be sued for and recovered in like Manner, and under the like Restrictions and Limitations, as in and by the said Act is declared and appointed; and the Plaintiff or common Informer in every such Action (in case such Plaintiff or common Informer shall recover any of the Penalties incurred by this or the said former Act) shall recover the same, together with his full Costs of Suit.

Provided also, That the Party prosecuting shall commence his Prosecution within the Space of Six Calendar Months after the Offence committed.

And be it further enacted, That the sole Right and Liberty of printing and reprinting intended to be secured and protected by the said former Act and this Act, shall be extended, continued, and be vested in the respective Proprietors, for the Space of Twenty-eight Years, to commence from the Day of the first Publishing of any of the Works respectively herein-before and in the said former Act mentioned.

And be it further enacted, That if any Action or Suit shall be commenced or brought against any Person or Persons whatsoever for doing, or causing to be done, anything in pursuance of this Act, the same shall be brought within the Space of Six Calendar Months after the Fact committed; and the Defendant or Defendants in any such Action or Suit shall or may plead the General Issue, and give the Special Matter in Evidence; and if, upon such Action or Suit, a Verdict shall be given for the Defendant or Defendants, or if the Plaintiff or Plaintiffs become nonsuited, or discontinue his, her, or their Action or Actions, then the Defendant or Defendants shall have and recover full Costs ; for the Recovery whereof he shall have the same Remedy as any other Defendant or Defendants, in any other Case, bath or have by Law.

APPENDIX III.

The Engraving Copyright Act 1777 17 Geo. III. c. 57.

An Act for more effectually securing the Property of Prints to Inventors and Engravers, by enabling them to sue for and recover Penalties in certain Cases.

WHEREAS (by) an Act of Parliament 8 Geo. I. c. 13: And by an Act 7 Geo. III. For amending and rendering more effectual the aforesaid Act, and for other Purposes therein mentioned, it was (among other Things) enacted that, from and after January 1, 1767, all and every Person or Persons who should engrave, etch, or work in Mezzotinto or Chiaro Oscuro, or cause to be engraved, etched, or worked, any Print taken from any Picture, Drawing, Model, or Sculpture, either ancient or modern, should have, and were thereby declared to have, the Benefit and Protection of the said former Act, and that Act, for the Term thereafter mentioned, in like Manner as if such Print had been graved or drawn from the Original Design of such Graver, Etcher, or Draughtsman: And whereas the said Acts have not effectually answered the Purposes for which they were intended, and it is necessary, for the Encouragement of Artists, and for securing to them the Property of and in their Works, and for the Advancement and Improvement of the aforesaid Arts, that such further Provisions should be made as are herein after mentioned and contained; map it therefore please Pour Majesty that it map be enacted; and be it enacted by the King's most Excellent Majesty, by and with the Advice and Consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the Authority of the same, that, from and after June 24, 1777, if any Engraver, Etcher, Printseller, or other Person, shall, within the Time timited by the aforesaid Acts, or either of them, engrave, etch, or work, or cause or procure to be engraved, etched, or worked, in Mezzotinto or Chiaro Oscuro, or otherwise, or in any other Manner copy in the Whole or in Part, by varying, adding to, or diminishing from, the main Design, or shall print, reprint, or import for Sale, or cause or procure to be printed, reprinted, or imported for Sale, or shall publish, sell, or otherwise dispose of, or cause or procure to be published, sold, or other-wise disposed of, any Copy or Copies of any historical Print or Prints, or any Print or Prints of any Portrait, Conversation, Landscape, or Architecture, Map, Chart, or Plan, or any other Print or Prints whatsoever, which hath or have been, or shall be, engraved, etched, drawn, or designed, in any Part of Great Britain, without the express Consent of the Pro-prietor or Proprietors thereof first had and obtained in Writing, signed by him, her, or them respectively, with his, her, or their own Hand or Hands, in the Presence of and attested by Two or More credible Witnesses, then every such Proprietor or Proprietors shall and may by and in a special Action upon the Case, to be brought against the Person or Persons so offending, recover such damages as a Jury on the Trial of such Action, or on the Execution of a Writ of Inquiry thereon, shall give or assess, together with Double Costs of Suit.